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ABSTRACT

Visual literacy, as used here, refers to the skills which let a person understand and use visuals to communicate his messages and interpret the messages of others. Visual literacy should be important in the curriculum because: 1) children pay more attention to movies and television than they do to teachers; 2) the plethora of visual information means children should learn how to turn off unneeded messages; 3) the sophistication of visual messages requires youngsters to become adept in distinguishing the value from the glamor, and 4) visuals are a good way to reach the non-verbal person. Among the ways visuals can be tools for learning are: 1) visual sequences, in which student- or teacher-produced photographs tell a story which the class interprets; 2) motion pictures, which allow more complicated stories by use of action, rhythm, and manipulation of time, and 3) animation. Brief instructions for animation, titling, and using tempo and rhythm are included. Suggestions for financing a visual literacy program include film competitions, publication of pictorial periodicals, and traditional means like bake sales. (JK)

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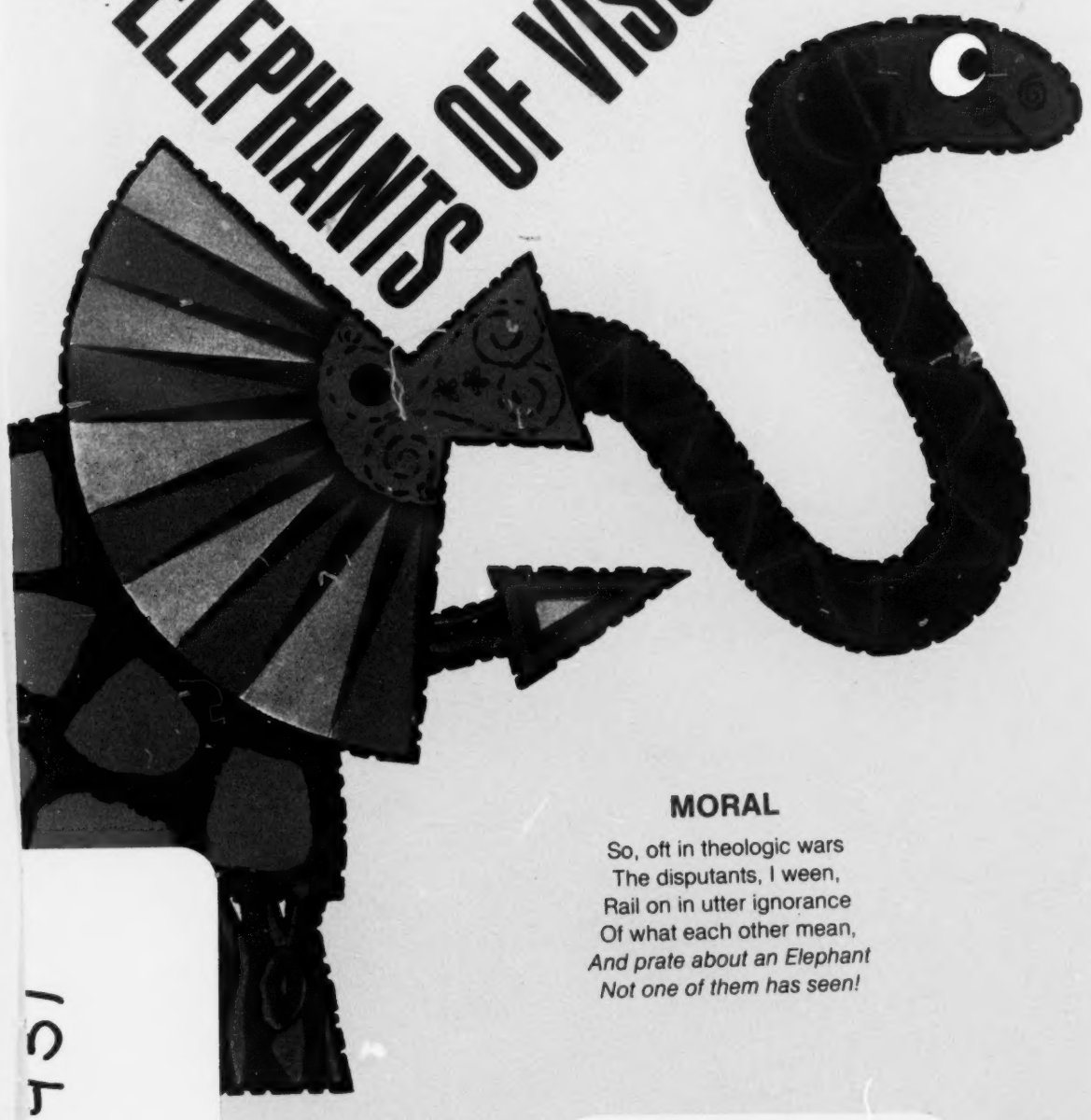
Kodak

A Supplement
to the Kodak Periodical
VISUALS ARE A LANGUAGE

THE ELEPHANTS OF VISUAL LITERACY



MORAL

So, oft in theologic wars
The disputants, I ween,
Rail on in utter ignorance
Of what each other mean,
And prate about an Elephant
Not one of them has seen!

THE BLIND MEN AND THE ELEPHANT.

A HINDOO FABLE
JOHN GODFREY SAXE

I
It was six men of Indostan
To learning much inclined,
Who went to see the Elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind.

II
The *First* approached the Elephant,
And happening to fall
Against his broad and sturdy side,
At once began to bawl:
"God bless me!—but the Elephant
Is very like a wall!"

III
The *Second*, feeling of the tusk,
Cried: "Ho!—what have we here
So very round and smooth and sharp?
To me 'tis mighty clear
This wonder of an Elephant
Is very like a spear!"

IV
The *Third* approached the animal,
And happening to take
The squirming trunk within his hands,
Thus boldly up and spake:
"I see," quoth he, "the Elephant
Is very like a snake!"

V
The *Fourth* reached out his eager hand,
And felt about the knee.
"What most this wondrous beast is like
Is mighty plain," quoth he;
"'Tis clear enough the Elephant
Is very like a tree!"

VI
The *Fifth*, who chanced to touch the ear,
Said: "E'en the blindest man
Can tell what this resembles most;
Deny the fact who can,
This marvel of an Elephant
Is very like a fan!"

VII
The *Sixth* no sooner had begun
About the beast to grope,
Than, seizing on the swinging tail
That fell within his scope,
"I see," quoth he, "the Elephant
Is very like a rope!"

VIII
And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right,
And all were in the wrong!

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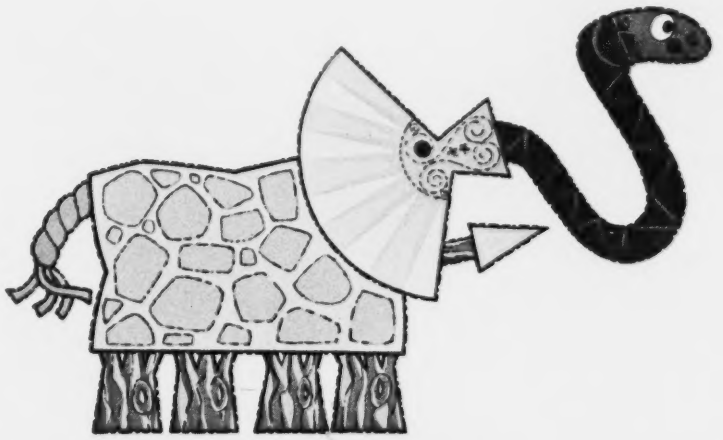
WHY VISUAL LITERACY:

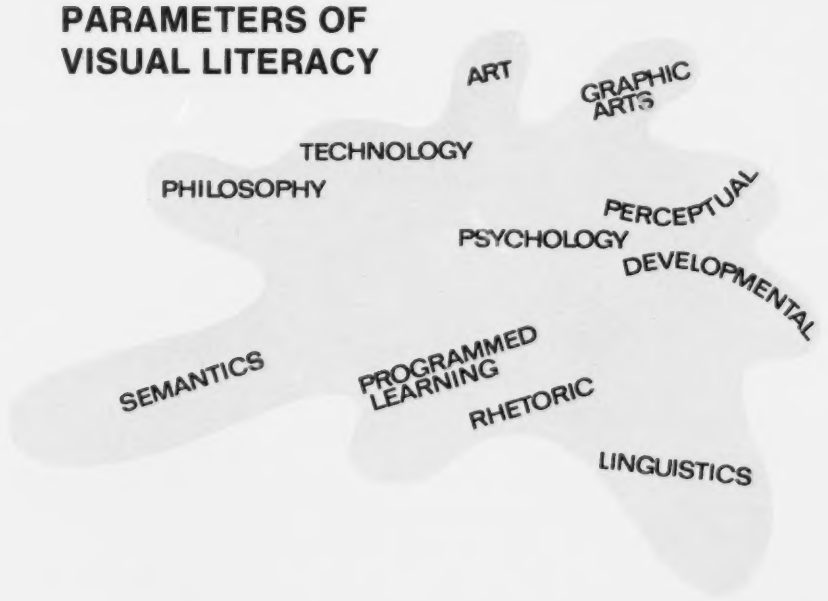
Why Visuals? Why Literacy?

VISUAL LITERACY is an elephant. We are like the blind men in the parable, who examined the pachyderm and came up with varying conclusions about the nature of the beast. The term *VISUAL LITERACY* originally referred to the group of skills



that enable an individual to understand and to use visuals for the purposes of intentionally communicating his own messages, or for interpreting and understanding the intentional visual communications of others. However, visual literacy, like a baby elephant, grew.

PARAMETERS OF VISUAL LITERACY



By and by, psychologists, physiologists, educators, computer scientists, and men of medicine were added to the ranks of art and language arts scholars, sociologists, archaeologists, urbanologists, and others who expressed deep concern about

knowing how visual communication affects us and is effected by us. Now the term *VISUAL LITERACY* has as many definitions as it has people defining it. We are encouraged, however, to know that common elements are found among all the definitions. In short, *BECAUSE* people will not tire from sharing ideas, and *BECAUSE* their ideas can be clear and memorable in visual form, there will be long continuing concern for the skills that make an individual deft and clever in crafting visual messages and subtle and sensitive in "reading" and interpreting the visual messages of others.

Why use the word "literacy" in the term *VISUAL LITERACY*? "Literacy" refers to a complex of knowledge, capacities, and skills that an individual can develop for understanding, manipulating, and mastering uses of letters and sounds for recording, conveying and interpreting ideas.

In early times, "literacy" was considered an almost magical possession of the ruling elite. Thus literacy became a tool for shaping the opinions of men and nations. Recently, letters and numbers have been joined to pictures and a new kind of literacy has emerged. The modern literacy must accommodate subtle innuendos. The newspaper picture of an elegantly appointed bedroom, accompanied by letters and numbers saying "Bedroom Suite—$499.00" brings prospective customers to the store. But the prospective customer soon finds out that the brocade wallpaper, the oriental carpet, the nightstands and lamps, the pictures and drapes, the bedspread, springs, and mattress were not intended to be part of the deal. For his money, he gets only the headboard, two dressers, and a mirror. The reader of the ad was not visually literate enough to know that the bedroom suite in the context of the store would differ from the same suite in the context of his home. By overlooking the basic grammar and semantics of visual statements, we make ourselves vulnerable to error and embarrassment.

Here are some rationales for including visual literacy elements in art, language arts, social studies, and other curricula:

1. Children pay more attention to movies and TV than they do to teachers.
2. The plethora of visual information means children should learn how to turn off unneeded messages.
3. The sophistication of visual messages requires youngsters to become adept in distinguishing the value from the glamor.
4. Visuals are among the best means of reaching the nonverbal individual.

Many more such reasons can be offered! How much richer is the life of an individual who can deliver his ideas through a variety of channels? How much more understanding comes to the individual who uses *all* his senses to know and change his environment?

We can develop visual literacy by starting from any number of bases. For instance, consider the linguistic structure of a visual utterance. As with words in a verbal expression, visuals can possess a certain stress. In scanning a visual sequence, for example, the coloring or composition of one picture might make it fairly jump out at us. Thus visual utterances may well have verbal equivalents to stress, pitch, and to various transformational or traditional grammatical categories.

The study of semantic relationships between verbal and visual utterances is also fruitful. To every common word in our language we attribute a range of meanings. These meanings differ from person to person, and from one local group to another. The images of objects and people in pictures are semantically similar to words in that we bring to them ranges of meanings that vary among people and places. The scene of an empty rocking chair by the curb differs from that of the rocking chair on the porch, occupied by your grandmother with her needlework in her lap. Thus the image of the chair has ranges of meaning that differ in relation to various surroundings and in relation to the attitudes of the viewers.

Whether you begin developing visual literacy as a mathematician, philosopher, engineer, or psychologist, you may find that visual literacy is an elephant. If you look at the bibliographies in this pamphlet, you will find that your view of visual literacy probably differs significantly from that of others. Therefore, we will not attempt to support any specialized view of visual literacy, nor promote the approach of any particular discipline over any other. Instead, we will view visual literacy as an elephant, which is only what you perceive it to be.

We will concentrate on *photographic* visuals. We will see how they can be created, designed, and presented, and how they can be interpreted to develop visual literacy in individuals. This will by no means be a comprehensive survey of the ways in which photographic visuals can be used as learning tools. We encourage you to experiment with your ideas. After all, visual literacy *is* an elephant.

VISUAL SEQUENCES:

Where We Start and How We See

The extent to which we can develop visual literacy depends in large measure on *how* we see. If our vision lacks focus and detail, our approach will differ from that of a person whose vision is clear and discerning. Moreover, we must understand something of vision and sight if we are to create effective learning programs to develop visual literacy.

The eyes react to light and send signals along the optic nerve into the brain to be decoded. At birth, the infant may be said to have "sight." If "sight" in an infant is adequate, he is capable of developing vision. "Vision" is developed when signals from the eye move through the brain and are related, compared, and analyzed in conjunction with experiences from the other senses. Thus "vision" must be learned.

We watch babies put many things into their mouths. This tendency may be due to the overwhelming importance of oral satisfaction in the baby's life. However, the experience also teaches the baby to expect certain experiences from other senses when he comes into contact with the things he sees. The sense of touch and the sense of sight are closely wedded in the infant. This is the very first stage in the development of vision, and there are many others. Experts in child development report that the "vision" of children does not encompass the myriad small details in his visual environment until after he is eight or more years old. This is important to us in designing visual literacy learning experiences.

If a young child's vision does not seem to *record* details, this is no indicator that sight does not *transmit* these details. What visual materials, we might ask, will be useful for helping a child develop visual literacy—a child with undifferentiated vision, or an older youth who has experienced no visual training? The visual materials must allow the student to grasp their messages with a mere glance, so that he can pass on the the next piece of material without spending time in analyzing the first. Thus we begin with visual sequences.

Here is a visual sequence. Can you read the sequence quickly and still understand its message? If you can, it becomes clear that you need not analyze each picture for many details before passing on to the next one. A visual sequence, therefore, is somewhat similar to a sentence in that it arranges visuals (utterances) into coherent order whereby each unit derives added meaning from the context in which it is placed. Good readers usually read words or groups of words as single units, without breaking them up into their letter components. Reading visual sequences may help to develop verbal reading skills by encouraging learners to group pictorial details in a picture as they would arrange letters to make words.

Visual sequences can be created and used diversely in learning situations. They can be made by teachers or students to achieve numerous objectives. Students might make some

snapshots before they develop visual sequences. This would give them familiarity with the cameras they are using. Each could then discuss or write a story he would like to tell in visual form. Each "story" should be discussed to determine how body language, objects, symbols, and other visible items can be used to make the meaning clear. Then students should work in groups to photograph each visual sequence.

Although ideal, it is not necessary to have a camera for each child in the classroom. Since the student who is photographing a sequence will probably need characters to enact his story, several students could use one camera. When each visual sequence has been processed, it can be discussed by the entire class to determine how close each student came to achieving his communication goal.

Another exercise in using visual sequences is conceptually more advanced. Ask each child to design his own story and the resulting visual sequence. Then without teacher consultation, he could work alone or with a team to photograph the sequence. When the pictures have been processed, the class will interpret the sequence without the aid of the team who made it. The author of the sequence could compare his intended statement with the class interpretation of the message. The student may see that his communication is subject to varying interpretations and is really several messages at once. Thereafter, he should attempt to create a more carefully tailored message so that his communication becomes increasingly clear.

The programs developed by students can grow gradually more complex. Verbal and musical materials can be integrated with the sequences to create programs of greater length, substance, and sophistication. Where slides are used as vehicles for the visual sequences, sound-slide programs can be developed using tape recorders and sound synchronizers to make the programs fully automatic. Such student productions can be shared easily with other classes without schedule disruptions.

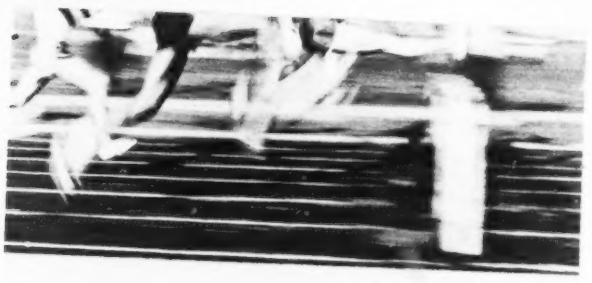
Bibliography for Visual Sequences

AT-5	*Photo Reports Make It Happen*
S-2	*Some Sources of 2 x 2-Inch Color Slides*
S-8	*Producing Slides and Filmstrips*
S-9	*Sources of Motion Pictures and Filmstrips*
S-24	*Legibility—Artwork to Screen*
S-28	*Wide-Screen and Multiple-Screen Presentations*
S-63	*Independent Automatic-Advance Control of Several KODAK EKTAGRAPHIC or CAROUSEL Slide Projectors*
SDB-B	*A Visual Literacy Approach to Developmental and Remedial Reading*
SDB-L	*Why Visual Sequences Come First*
T-25	*Elements of Visual Literacy*
VI-15	*Slides with a Purpose*

For information about obtaining the above publications, see page 12.

Information on the following pertinent visual literacy materials is available from Publications Director, AECT, 1201 16th Street, N.W., Washington, D. C. 20036.

How Does a Picture Mean?
Making Sense Visually
Photo-Story Discovery Sets
Visual Categories Discovery Set



MOTION PICTURES:

The Visual Sequences Come Alive

Making the transition from visual sequences to motion pictures is easy because the motion picture is constructed from numerous visual sequences. The motion picture adds action, rhythm, and the manipulation of time to the repertoire of skills learned in making visual sequences. Let us look at each of these aspects of the motion picture as a natural outgrowth of visual sequences.

Action is represented in still-picture sequences by body posture, streaking, and continuity. All action in still-picture sequences, however, is implied. One sees the subject of a frame in running posture, and presumes he is running. If a bicycle or automobile is pictured with a streaked background, or with streaks towards the rear portion of the subject, one presumes that the subject is in motion. Motion pictures will record the action of the subject and the action must be handled skillfully.

If the subject of a motion picture sequence is proceeding from one place to another, he usually goes from one side of the screen to the other. We must be careful when the journey of the subject is depicted in several shots. The subject, in going somewhere, must maintain a consistent direction on the screen; if he does not, the audience may become confused. Thus we strive for *continuity of screen direction.* When the subject returns from the journey, the screen direction can be reversed. It must be done carefully, however, to show that he is making a return trip. Continuity of screen direction must be maintained unless we are showing frenzy or confusion.

Tempo and Rhythm strongly influence the responses of motion picture viewers. To give a student an assignment in learning tempo, have him time the shots in a commercially made theatrical, nontheatrical, or television film. Whenever the camera angle, camera-to-subject distance, or scene changes, the student should begin counting the number of seconds to the next change. (Saying "one, one thousand" requires approximately one second.) Few commercial motion picture shots run longer than nine seconds. With the tempo of shots varying from one to nine seconds, the rhythm of the film lies in the recurrent patterns of various tempos. The film director will accelerate or slow down the rhythm of a film depending upon the way he wants to affect audience response.

Students who have completed good visual sequences can be instructed to translate those sequences into motion pictures. Here is a typical example of the way rhythm can be built into the translation. If a student has made a 20-exposure visual sequence, he might translate this into a super 8 film of 50 feet (the standard length of the film in super 8 cartridge). If all the footage has been exposed, 50 feet of super 8 will contain roughly 3 minutes of motion picture story. The twenty units of the visual sequence distributed evenly over 3 minutes of film would permit twenty shots of 9 seconds each. Twenty shots of exactly 9 seconds each could be rather boring.

Let the student subdivide his 9-second sequences into shots of various lengths. One 9-second shot might be divided into three 3-second units. Another might be divided into only two units of 5 seconds and 4 seconds each. Thus, the student will achieve interesting rhythm in his film. More exciting sequences should be divided into more numerous and shorter shots, whereas sentimental, sad, or dreamy sequences may be fewer in number and longer.

The beginning movie-maker can most easily *manipulate time* in a motion picture through various uses of the *cutaway*. The cutaway involves artfully changing from one scene to another in a way that makes a viewer believe that long or short time intervals have taken place. Let us look at a couple of examples.

If two individuals in the story start from their respective homes to meet in the drugstore, the filmmaker may wish to cut repeatedly from one leaving his house to the other leaving his house, from one progressing towards the store to the other doing the same. This often makes the viewer believe that the two sets of action are taking place at the same instant in time. However, similar parallel cutting with different subject matter can represent the passing of a long time. Repeated cutting from a girl on a date, to her mother watching television, to the girl returning, to the mother falling asleep, back to the girl emerging from the boyfriend's car, to the mother sleeping, to the girl coming in the door might represent the passing of several hours in no more screen time than it took for the previous two fellows to get to the store.

The cutaway may therefore be used to "shorten" or "lengthen" time. Combinations of consistent screen direction, well-planned rhythm in the film, and skillful uses of cutaway shots can make ordinary subject matter very lively and exciting. By discovering how these techniques in the motion picture grow out of similar techniques in visual sequences, the student quickly learns to express himself effectively through motion pictures. He also sharpens his perceptions in viewing other cinematic statements and in observing the world about him.

Bibliography for Motion Pictures

AD-6	*What Happened to My Movies?*
AD-7	*Lubricating Your Processed Movies*
AD-10	*Making a Movie*
AD-11	*Indoor Movie-Making*
AD-21	*Getting the Most Out of Your 8mm Film*
AD-26	*Editing Your Movies*
AD-28	*Handling Super 8 Movie Film*
D-27	*KODAK SONOTRACK Coating Service*
S-10	*Motion Picture and AV Publications (Selected References)*
VI-13	*Movies with a Purpose*

For information about obtaining the above publications, see page 12.

ANIMATION:

Moving Graphics in the Classroom

A very favorite visual art for the classroom is animation. Yvonne Andersen, whose Yellow Ball Workshop in Lexington, Mass., is becoming well known, has proved that children as young as six years old can make delightful animated movies. You can do it inside the classroom too! How? Stay tuned!

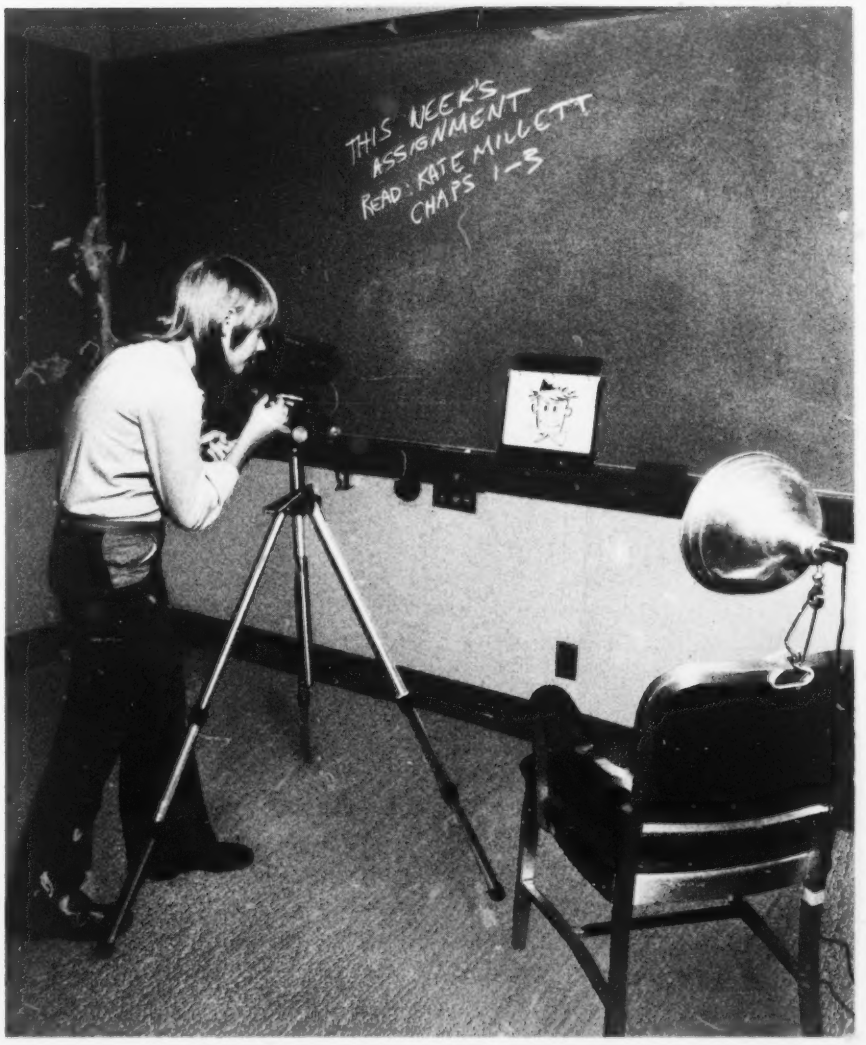
You need a camera that can get fairly close to the subject. The average camera with a zoom lens qualifies if it can make single frame exposures. Though the camera itself will only focus to about five feet, the zoom lens permits filling the viewfinder with a single sheet of 8½ x 11-inch typing paper, which is indeed suitable for animation. Some super 8 cameras will focus down to one inch from the subject, which means that you could draw your animation pictures on a matchbook cover. Why single frame? Because it lets you expose one frame of film at a time.

Remember when you were very young? Remember how you drew a series of pictures on the edge of a piece of paper, assembled the papers into a book, and flipped the pages of the book so that the images appeared to move? That's animation. Each frame in an animated film represents one of the pictures you might have drawn on the edge of the paper. The movie projector "flips" the images, and the subject appears to move. Thus for animation, pictures are drawn and photographed one at a time.

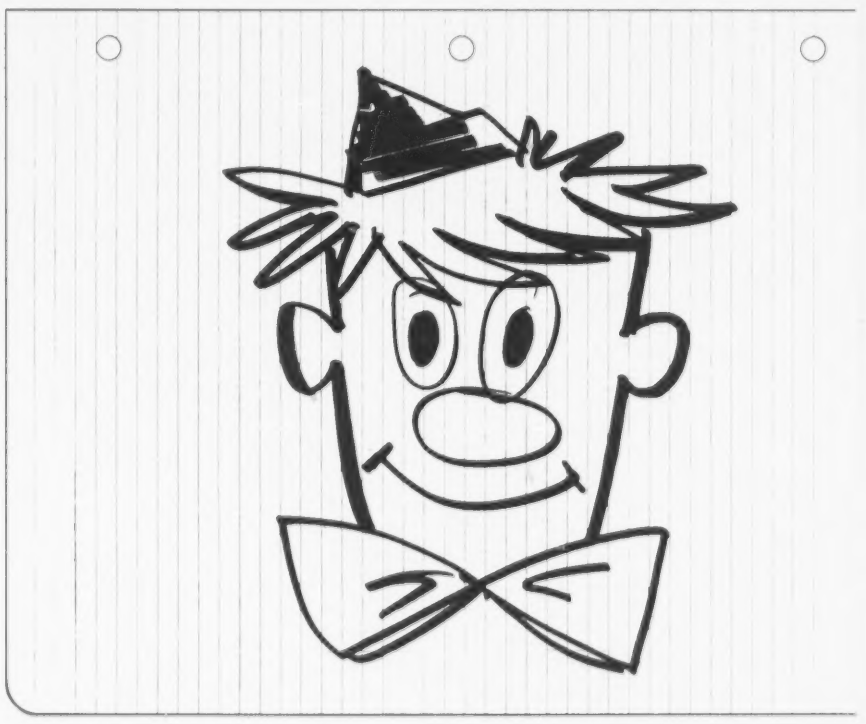
Wobble or motion in the camera will cause wild unsteadiness in your animated film, so you need a firm support for your camera. A tripod or a copy stand keeps the camera steady in reference to the subject and prevents camera movement.

What you use to support the camera will depend in great measure upon what you plan to use as the subject for your animated film. Cutouts? Pictures? Acetate overlays? Three-dimensional objects? People? All these make good subjects for animated movies. If you use pictures cut from a magazine, you will be making a *kinestasis* film.* If you use live subjects whose actions are recorded in single-frame mode for comic effect, you will be making a *pixilation* film, or a *live animation*. For subjects which require a horizontal plane, a copy stand is the best bet. Kodak can provide you with instructions for building your own copy stand (see bibliography, at end of this section). Cutout figures, acetate cels, ceramic letters, and such materials can best be photographed in this way. When artwork can be photographed vertically, mount the camera on a tripod.

The following are model setups suitable for the classroom. The first uses notebooks and notebook paper. Nail one cover of a notebook binder to a piece of half-inch-thick plywood. The plywood can be 18 inches wide and 36 inches high. In the classroom, the jury-rigged three-ring binder can be used on a desk top for drawing caricatures and then set on a chalk ledge for photographing. (The binder can also stand by itself. See illustration.) Draw the caricatures on standard ruled notebook paper. This translucent lightweight stock will permit you to place an unused sheet of notebook paper over the first drawing, so you can see the caricature through the blank sheet. You can then draw a second figure that differs from the first



in only the desired detail (movement of a hand or a foot, a facial expression, or posture). You will probably work from the back of the book to the front. Since the lines on the notebook paper will be vertical when you photograph them, they provide guides for registering the movement of a figure from one side of the screen to the other. Thus your caricature will move in a steady flow instead of jerks and twitches.



*Bear in mind copyright laws.

If your sense of perfection would be offended by having vertical lines present in your animated movie, you may use the procedure mentioned above with *unlined* notebook paper. To register the movement of your image, copy a piece of graph paper onto transparency stock and punch it with a three-hole punch. We will call this graph transparency a reference sheet. Place the reference sheet over your first image before photographing it. Mark the reference sheet clearly with wax pencil dots, so that you know the exact position of the image. Flip the reference sheet upward out of the image area when you make your first photograph. Then, place the reference sheet over your next image. Use the dots to make sure the second image is properly registered in relation to the first. Flip the reference sheet out of the way and shoot. Systematic use of this method will help smooth out the movements in your movie.

REMEMBER:

The FEWER lines you use to represent any caricature, the EASIER your whole animation will be to accomplish.

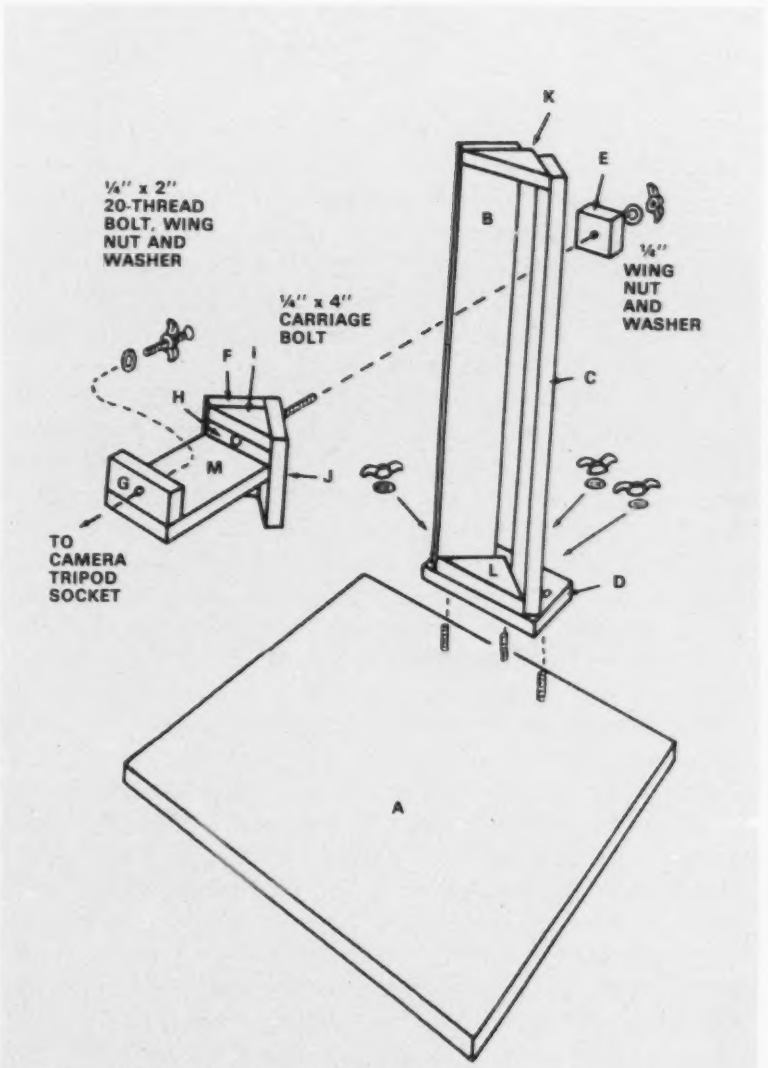
THIS MEANS YOU SHOULD USE:

—Very simple background materials
—Few props (tables, chairs, etc)
—Very simple clothes, cars, and accouterments

Here is a way to do easy animation on a horizontal plane. Build a copy stand that looks something like the one on the right. Be sure that the upright supports allow you to place the camera at the minimum focal distance from the subject (generally 4 to 6 feet). If your camera has a reflex (through-the-lens) viewfinder, you will be able to see the actual field of view in which you can move your animated characters. If your camera does not have through-the-lens viewing, you must take special care to line up the field of view. Make sure that the center of the copy is directly under the center of the lens. Fixed-focus cameras often require a close-up lens to allow you to get close enough to a sheet of 8½ x 11-inch paper to fill the screen. A +2 diopter close-up lens will usually let you get as close as 17¾ inches from the subject with a field of view that is 5⅝ x 7½ inches. Get Kodak pamphlet AD-30, *Close-Up Movies,* for exact specifications. (See bibliography below.)

Fasten your camera on the copy stand and place the floodlights or movie lights at a 45-degree angle to the subject matter to avoid a hot spot or glare from shiny surfaces. Now you are ready to make an animated movie. Perhaps you will decide to use cutout figures. Cutouts make animation easy, because their various parts (arms, legs, and heads) can be cut from separate pieces and moved independently from the body of the figure. Each time you make a single-frame exposure, move one of the parts of the figure a small distance. If you want the subject to walk a long distance, you may wish to draw your background on a roll of paper, so that the background can be moved between frames behind the subject without creating abrupt changes of scene.

Make the drawings or cutout figures or other subjects for your animated movies in advance of the shooting. You save time in this way. After your materials are prepared, begin making your single-frame exposures. Once you turn the lights on, leave them on. Turning lights on and off repeatedly will shorten their life and increase your expenses. Animation is fun and can be done indoors without great difficulty. Try it in your classroom.



From *A Simple Wooden Copying Stand for Making Title Slides and Filmstrips.*

Bibliography for Animation

AD-24 *Titling Your Movies*

AD-26 *Editing Your Movies*

AD-30 *Close-Up Movies*

S-21 *Basic Titling and Animation for Motion Pictures*

T-43 *A Simple Wooden Copying Stand for Making Title Slides and Filmstrips*

For information about obtaining the above publications, see page 12.

TITLING IN STILL AND MOTION PICTURES:

A Must

When your Uncle George returned from Austria and asked if you wanted to see his slides, you probably replied, "Oh, yes! (Yawn!) Nothing would delight me more!" His slide show began without title slides, and, like anything without a beginning, it seemed as if it would never end. Student presentations in slide or movie form can be similar. Titles at the beginning lead one to believe that there is an end, and thus serve the purpose of tying the presentation together.

No high quality commercial movie you've ever seen has lacked titles, and you probably cannot remember any two movies that used titles in identical styles. Thus you already know that titles are necessary, and they can be highly individualistic. Titles can summarize, symbolize, foreshadow, establish suspense, and present basic information. Before you plan the design of your titles, you should determine what their function will be. Sometimes it is best to wait until you have seen the processed motion picture footage or visual sequences before you design and photograph the titles. By knowing the visual composition of opening and closing sequences, you can closely match the design of the beginning and ending titles to the composition of the pictures that follow or precede them.

Consider the following titling techniques. Maybe you'll find one that suits your fancy. Probably the easiest, least costly, and most readily available is the use of chalkboard and chalk. Because chalks are available in a variety of colors, as are the boards, you have a variety of combinations that you can build into your title designs. If you photograph chalkboard titles indoors under artificial lighting, use caution. A movie light mounted on top of the camera and pointed directly at the board may cause a "hot spot" or glare. A flashcube mounted on a still camera will cause the same effect. Thus you will want to use one or two floodlights (or movie lights) detached from the camera, usually placed at a 45-degree angle to the plane that you are photographing.

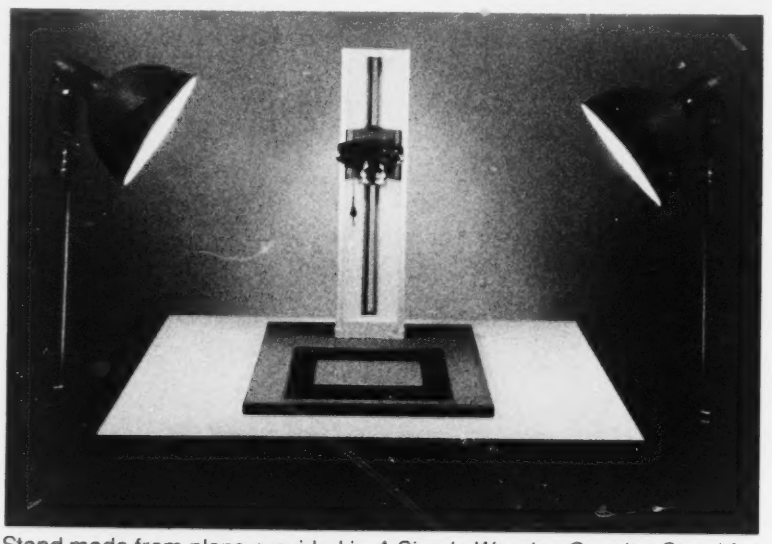
Conventional school art supplies can be used in creating titles too. Crayons, inks, food coloring, dyes, water paints, acrylic paints, and other coloring materials can be used on papers of various textures and colors to make very interesting titles.

CAUTION: In choosing the materials to be photographed, avoid glossy surfaces that may produce a glare.

In addition to using the art materials for draw-on titles, the colored papers and other base materials can be used to form cutout figures that might be useful in several consecutive titles.

Highly irregular lettering may detract from the impact of the visual sequence or motion picture, because audiences may often consider them amateurish or dull. You will doubtless consider cost and ease of use as important factors in choosing lettering. Ceramic and plastic letters are three-dimensional. They can be used over and over, but you will need a fairly large supply of them because several of the same vowels may be used in a single title. (Also, ceramic letters may break under rough usage.) Some ceramic and plastic letters have adhesive backing (or pins) and will stay in place on an inclined or vertical surface. Others must be used on a horizontal plane with a camera shooting down at them. Dry transfer letters are thin and adhesive-backed and can be used on a variety of materials, such as acetate, paper, cardboard, glass, plastic, or metallic surfaces. They come in a much wider variety of styles than do ceramic letters. However, dry transfer letters cannot be reused once they have been stuck to a surface.

Lettering kits with pens, letter forms, and precut lettering guides give a visual presentation a professional look and greatly increased effectiveness. Ceramic, plastic, or dry transfer letters can be applied to clear acetate and can then be laid over pictorial materials to create more colorful and interesting titles. Art department people can help you with backgrounds and decorations, variety, rhythm, and attractiveness for your titling of visual presentations.



Stand made from plans provided in *A Simple Wooden Copying Stand for Making Title Slides and Filmstrips.*

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Bibliography for Still and Motion Picture Titling

S-11 *Audiovisual Planning Equipment*
S-13 *Planning and Producing Visual Aids*
S-21 *Basic Titling and Animation for Motion Pictures*
S-22 *Effective Lecture Slides*
S-24 *Legibility—Artwork to Screen*
S-40 *Simple Copying Techniques with a KODAK EKTAGRAPHIC Visualmaker*
T-43 *A Simple Wooden Copying Stand for Making Title Slides and Filmstrips*

For information about obtaining the above publications, see page 12.

HOW CAN VISUAL LITERACY PROGRAMS BE SUPPORTED?

Budgets always seem to be tight. Money seldom flows freely enough to support all of the programs that seem beneficial to students. However, programs *can* be financed despite such obstacles. The old saw "Where there's a will . . . " is not too far from the truth. We often hear about carnivals, bazaars, baked-goods sales, dances, picnics, and other activities that are staged to support programs. These are useful where policies are favorable to them.

One imaginative event that has been used successfully is a film festival as a means of entertainment and idea sharing. Festivals comprising student films can support programs in visual literacy. Parents may be willing to pay as much as a dollar to see the films produced by their children and other students. Admissions can provide film and other expendables for the continuation of the program. Further, these programs involve more parents in the school program and may help to generate support for other school programs as well. Thus the film festival for parents may be well worth considering.

Film competitions can also be a source of revenue in a manner similar to a "science fair." Each student submitting a film pays a modest entry fee. When the films have been judged and the winners selected, a miniature "Academy Awards" banquet is held with all outsiders paying a nominal admission for the dinner and entertainment.

Students working on still-picture sequences might decide to publish their own periodical. Differing from usually verbal school periodicals, the new magazine could be dominated by pictorial materials covering school affairs. The staff of the school newspaper might help teach halftone printing to neophytes and guide them to printers who produce quality work at low prices. With a minimum of verbal material, the periodical would not compete with the school newspaper and, because of its unique format, might be priced to support the entire still-picture program. Only the best visual sequences would be accepted for printing in the magazine, and the results could be amazing. Parents, students, and teachers will be pleased to recognize themselves portrayed in familiar situations without an excess of verbal material.

Bibliography for Support

SDB-F *Filmmaking and Filmbreaking in English Class*
SDB-M *Some Suggestions for Conducting Film Competitions and Film Festivals*
SDB-P *Film: The World Will Just Fall Into Place*

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HOW TO OBTAIN PERTINENT KODAK PUBLICATIONS

A single free copy of the following publications is available from Eastman Kodak Company, Dept. 412L, Rochester, N.Y. 14650.

AD-6 *What Happened to My Movies?*
AD-7 *Lubricating Your Processed Movies*
AD-10 *Making a Movie*
AD-11 *Indoor Movie-Making*
AD-24 *Titling Your Movies*
AD-26 *Editing Your Movies*
AD-30 *Close-Up Movies*

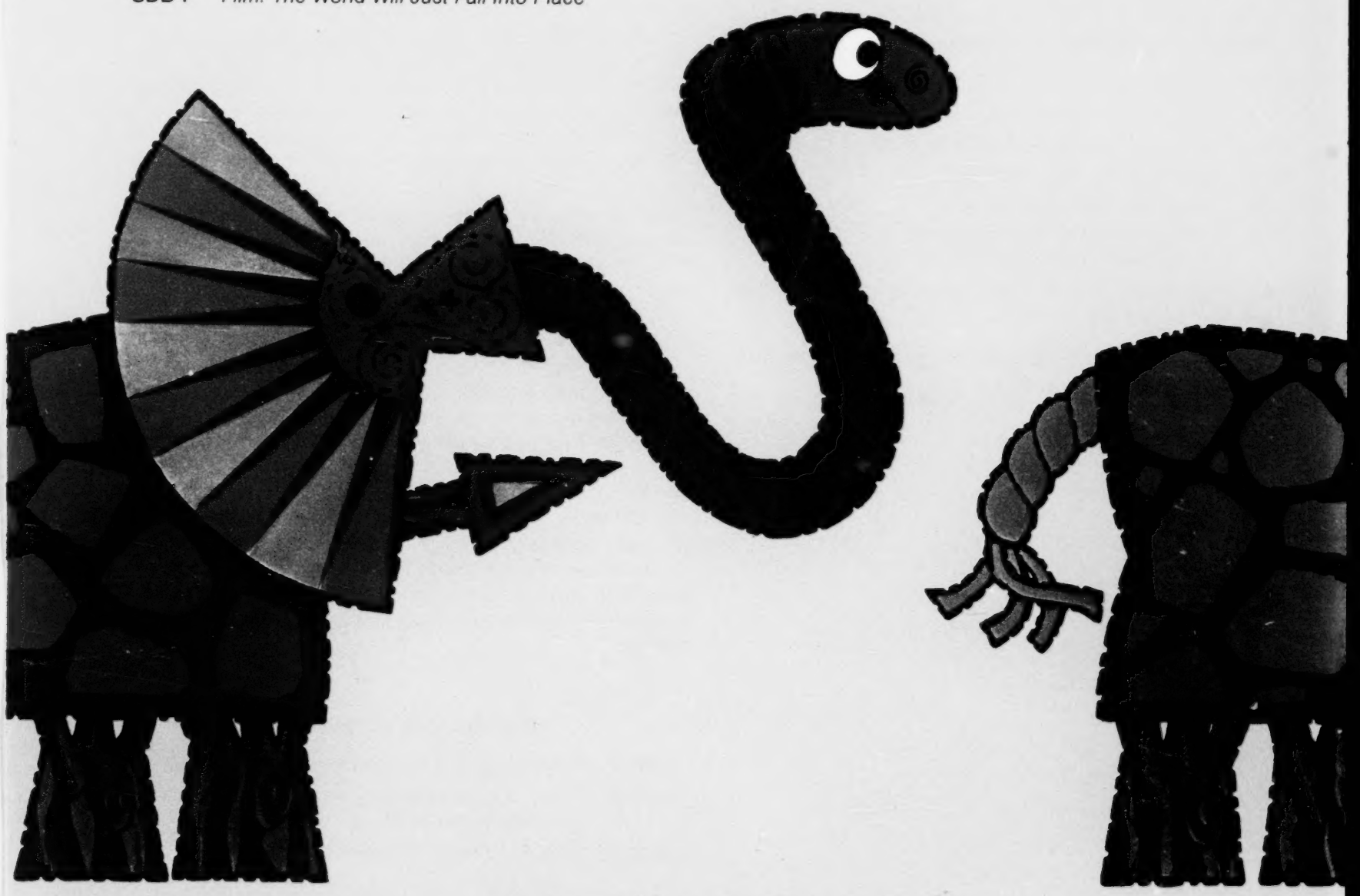
A single free copy of any of the following articles is available from Eastman Kodak Company, Dept. 641, Rochester, N.Y. 14650.

SDB-B *A Visual Literacy Approach to Developmental and Remedial Reading*
SDB-F *Filmmaking and Filmbreaking in English Class*
SDB-L *Why Visual Sequences Come First*
SDB-M *Some Suggestions for Conducting Film Competitions and Film Festivals*
SDB-P *Film: The World Will Just Fall Into Place*

Ordering instructions and prices for the other Kodak literature mentioned in this pamphlet appear in the publications listed below. Write to Eastman Kodak Company, Dept. 412L, Rochester, N.Y. 14650 for a single free copy of any of the following:

(MPE-4) *School Order Form—Kodak Publications for Student Use*
(MPE-1) *Kodak Publications List—Audiovisual and Motion Picture*
(L-5) *Index to Kodak Technical Information*

Additional copies of *The Elephants of Visual Literacy,* T-90-1-2, are available from Eastman Kodak Company, Dept. 454, Rochester, N.Y. 14650 as follows: 1—9 copies, $.35 each; 10 or more, $.32 each. *Prices are subject to change without notice, and applicable taxes should be added.*



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